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The background of the entire image is a dark, star-filled space. Overlaid on this is a large, faint, circular grid resembling a celestial map or a star chart. In the center of the image, there is a large, dark, triangular shape that resembles a stylized arrow or a compass needle pointing downwards. The text "STARTREK.com" is prominently displayed in the upper half of the image, and "The Final Frontier Online" is in the lower half.

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**The Final Frontier
Online**



This issue, we examine just how far science has come in the past five decades since Gene Roddenberry created *Star Trek*, as Dr. Chris Dow's *Trek*nology feature takes us on a journey around the *U.S.S. Enterprise-D*. Transporters may not yet be feasible, but I guarantee you'll be surprised how much else is part of our everyday lives.

In honor of this issue's focus on science and the laws of physics, we scheduled our "Meet The Crew" feature on Montgomery Scott to accompany the *Trek*nology piece, while Dave Tilotta's wonderful archive of imagery from the original series provides some glimpses of the man behind the brogue.

Our "Star Trek 45" this issue couldn't be more different: "Cause And Effect" is one of *The Next Generation's* most acclaimed forays into time travel, while *DS9's* "If Wishes Were Horses" ventures into the world of the imagination.

And we have two features on new items to

tempt you: *Amos's* fantastic costumes that bring back memories of *Starfleet Academy* or let you recreate Kirk's encounters with the Tribbles; and we watch a piece of stunning artwork come together in a piece on Iron Gut's new fine art.

Add in all your favorite regular features, and it's another packed issue. If you're finding it hard to track down the magazine in your local bookstore – or if your local store has closed down – why not subscribe? That way you are guaranteed a copy each and every issue – see page 58 for more details.

Next issue – a spaceships and space station special, with a profile of Matt Jefferies, the *Vanguard* saga and a reworking of a classic piece of *Star Trek* tie-in literature...

Until then, live long and prosper.

Paul Simpson, Editor, *Star Trek Magazine*

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Exclusive Comic Store Edition



Regular Newsstand Edition

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HAILING FREQUENCIES
A GALAXY OF STAR TREK NEWS

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"KIRK TO DISCOVERY..."

"These have been the voyages of the space shuttle *Discovery*. Her 30-year mission: to seek out new science, to build new outposts, to bring nations together in the final frontier, to boldly go and do what no spacecraft has done before."

In March 7, the astronauts in the orbiting NASA space shuttle *Discovery* awoke to the voice of original James T. Kirk actor William Shatner as he recited a variation on his famous introduction to *Star Trek*, customized for the historic final mission of STS-133.

"These have been the voyages of the space shuttle *Discovery*," Shatner said in the pre-recorded wake-up call, set to the original *Star Trek* theme music by Alexander Courage. "After 30-year missions, to seek out new science, to build new outposts, to bring nations together in the final frontier, to boldly go and do what no spacecraft has done before."

During shuttle missions, astronauts are regularly treated to a daily wake-up song, which is typically picked for individuals on the crew by their families. For *Discovery*'s 33-day final flight, NASA held a public poll to choose two wakeup songs for the astronauts, to be played during the closing days of *Discovery*'s last mission.

The original *Star Trek* theme was the runner-up in the agency's online poll, in which 2.4 million votes were cast during the latter half of 2012. The *Star Trek* theme earned 670,133 votes, or 27.2 percent.

Shuttle Commander Steve Lindsey called it "the second most popular selection from the song contest or the space shuttle program. I'd like to thank, specifically, William Shatner, for taking the time to record that special introduction for us."

The winning song, which woke up the *Discovery* astronauts on March 8 and won 29.3 per cent of the vote, was "Blue Sky" by Big Head Todd and the Monsters.

Following its final return to Earth, *Discovery* is being placed on public display at the Smithsonian Institution's Steven F. Udvar-Hazy Center, the annex to the National Air and Space Museum in Chantilly, VA, replacing the shuttle prototype vehicle OV-101, more commonly known as the Enterprise.

STAR TREK ONLINE CLOAKS INTENTIONS



Romulans, new ships, and new melee weapons highlight the most recent additions to *Star Trek Online*.

In February, *STO* launched *Cloaked Intentions*, the latest themed arc of weekly game episodes, centered on turmoil within the Romulan Star Empire. Previous series in *STO* Season 3 included *The Green and The Devils*, and the online episodes remain available for play indefinitely.

In addition, *STO* has made new ships available, including the Multi-Vector Assault Escort, seen on screen as the *U.S.S. Prometheus* in *Star Trek: Voyager*'s "Message in a Bottle," and capable of splitting into three functional battlecraft; the *DKY*-class, the 22nd Century Vulcan science vessel first seen in *Star Trek: Enterprise*'s "Future Tense"; and the *Delta Flyer* seen in numerous *Voyager* episodes.

Finally, players can enhance their hand-to-hand combat with new variations on some old classics: the Krievak Blade is a new Klingon battlech, drawing inspiration from the tale of Kahless forging the first sword of honor in the fires of the Krievak volcano; and the Selay Ceremonial Lupa, based on the Vulcan weapon first seen in the original series episode, "Amok Time." More info on these new features may be found at www.startrekonline.com.

R.I.P.

This issue we mourn the recent passing of two *Star Trek* contributors.

Richard C. Dater, 1929-2011: Dater was a professional model maker who constructed the original three-foot Q.E.S. Enterprise in 1964, and additionally worked on the 13-foot model of the same starship, the Enterprise's hangar deck, and Deep Space Station K-7 from "The Trouble With Tribbles." He was 81 years old. Check out the next issue of *Star Trek Magazine* for a special tribute to Dater.

Don Peterman, 1912-2011: The Oscar-nominated cinematographer of *Star Trek II: The Wrath of Khan* passed away from complications of leukemia. In addition to *STV*, Peterman's numerous credits include *Cocoon*, *Get Shorty*, *Adrian's Family Values*, and the 1998 remake of *Mighty Joe Young*. He currently appears on Twitter. *STV* director and original *Spock* actor Leonard Nimoy called Peterman "a gentle man and a talent."



STARFLEET CASUAL



Go off duty in style! ThinkGeek.com is offering Starfleet uniform-styled adult 100 per cent cotton terry-cloth bathrobes, based on the original *Star Trek*. The robes come in two styles: command gold and sciences blue. An embroidered Starfleet insignia adorns the left breast, with rank braid on the sleeves. The robes are 48" (124 cm) in length, with 34" (86 cm) sleeves, and can accommodate waists up to 50" (127 cm). Visit ThinkGeek.com for more information.

The Trek Life

by David Reddick, Paul Simpson & Dayton Ward

THE STORY SO FAR: Carl has decided to try to find the lost shuttlecraft *Galileo*, last seen near Akron, Ohio...



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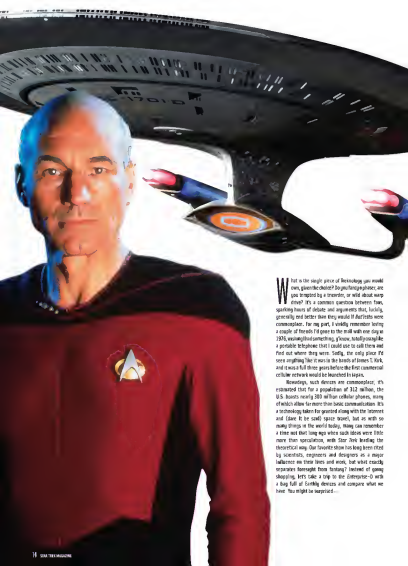
STAR
WARS





POCKET

In a very special edition of our regular Trekology column, Dr. Chris Dows assesses just how close we have already come to some of the technology seen in *Star Trek* 350 years before the *Enterprise* first sailed.



What is the single piece of technology you would own, given the choice? Do you want a phone, are you tempted by a triorder, or wild about warp drive? It's a common question between fans, sparking hours of debate and arguments that, luckily, generally end better than they would if *Star Trek* were commonplace. For my part, I vividly remember losing a couple of friends I'd gone to the mall with one day in 1976, wishing I had something, y'know, totally portable like a portable telephone that I could use to call them and find out where they were. Sadly, the only place I'd seen anything like it was in the hands of James T. Kirk. And it was a full three years before the first commercial cellular network would be launched in Japan.

Nowadays, such devices are commonplace; it's estimated that for a population of 312 million, the U.S. boasts nearly 380 million cellular phones, many of which allow far more than basic communication. It's a technology taken for granted along with the Internet and (sare it be said) space travel, but as with so many things in the world today, many can remember a time not that long ago when such ideas were little more than speculation, with *Star Trek* leading the theoretical way. Our favorite show has long been cited by scientists, engineers and designers as a major influence on their lines and work, but what exactly separates *Star Trek* from fantasy? Instead of gazing shopping, let's take a trip to the Enterprise-D with a bag full of earthly devices and compare what we have. You might be surprised...

BEAMING ABOARD

First off, how shall we get to the ship? Let's ignore beaming aboard, because the only way around the copying and transmitting of the hundred thousand trillion trillion trillion trillion atoms in the average human body involves the complete destruction of the original and a re-assembly of an exact duplicate at the receiving site. An influential group of scientists in the 1990s claimed one could potentially get around the no-cloning theorem of quantum mechanics known as the Einstein-Podolsky-Rosen effect, but this is only one potential answer to the several hundred other problems connected with the disassembly, broadcast and reassembly of matter between two points. You can put in as many necessary compensations as you like, but even if you had the massive amount of computing power required you'll still end up looking like a *Sneak* outfit.



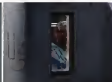
Better to hop on a shuttle instead, with its nice, simple and entirely flexible solid fuel propellant or ion drive, dock with the *Galaxy-class* vessel (big thanks up to that technology as well—docking collars are used all the time on the International Space Station) and make our way to Deck 6. You won't need a combadge—your cellphone can act as a hands-free voice device and you can use its built-in GPS to tell you, and others, where you are in real time. That a bad start at all.

READY ROOM

Having got a nod of permission from Captain Picard, let's stroll into his ready room and start our tour. We'll resist the temptation of ordering 'Yes, Earl Grey, Mad,' because while there are machines in production that can replicate engineering parts automatically out of high-density plastics and alloys, restructuring atoms for a hot drink works along the same lines as a transporter – so we'll just put the kettle on instead. Some things look immediately familiar; there's a display monitor roughly the same size and shape as the wiffls of TFT and LED screens available around the world, hooked into an optical network allowing fast and secure data transfer between servers and host machines. It has more than a passing resemblance to the Internet both conceptually and mechanically, so it looks as though we're on a Tech-Thomas-reality rail.



"The iPad is even better in reality than the ideas they had for the show but you can't get away from just how close the real device is to their brilliantly imagined invention."



If we need information on the move, let's pick up the PADD (l'yaq n'ly to one side. Have you seen or do you own an iPad? The similarities are remarkable, particularly with the later redesigned 256 models which are virtually identical in shape and size. Touch-sensitive screens? Check. No keyboard? Check. Glowing white apple on the back? Nope, but graphic designer Mike Okuda who, along with Rick Sternbach contributed to the design of the PADD, has said the idea of having a touch screen head-held device with software-powered configurability made increasing sense as they developed the PADD throughout their time on *Star Trek*. He's also highly complimentary of how easy it is to use the iPad and its advanced fingertip controls, suggesting it's even better in reality than the ideas they had for the show, but you can't get away from just how close the real device is to these brilliantly imagined inventions.

Before we leave *Star Trek* to get on with his swimming, let's briefly consider what keeps the captain's head, and indeed everything else, from floating aimlessly around the room. It is possible to

simulate the effects of gravity through the rotation of a spacecraft in flight thanks to Newton's Third Law and the effect of centrifugal force, but the radius of the ship's hull would have to be very wide combined with a relatively slow rate of spin to get around the detrimental effects on the bodies of the crew as they moved towards or away from the center of rotation. The idea of using magnetic fields similar to the artificial gravity plating underfoot has been investigated by the space exploration community, unfortunately, current technology would generate fields so intense they'd eventually kill anyone exposed to them. However, like so much 'impossible' technology, it only takes the development of a key material to increase the chance of its existence. As an example, let's take a look through Captain Picard's viewing window – glass as strong as steel was crucial to saving the whales in *Star Trek IV* and Scotty's deft molecular restructuring formed one of the biggest laughs in the film. Indipalladium-based metallic glass is now a reality and currently being tested by Berkeley Labs and CalTech in the U.S. Pretty good strike rate so far.

BRIDGE

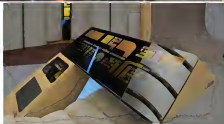
Entering the bridge, the guest high-definition screens is nicely familiar; there are plenty of those back on Earth, and the quality of domestic televisions and projectors gets better all the time thanks to advances in LCD and LED manufacturing. Wafer-thin screens on a roll are the next big advance, with their dimensions limited only by the size of the wall in which they're mounted. Turn around and take a glance down at you, and try to ignore the optical looks from the postmodern-looking android sitting behind the console; surely Lieutenant Commander Data is a science-fiction ship too far? Not so. Several researchers and technology companies are working on artificial intelligence (or AI) to control everything from missile defense systems to independently reasoning robots capable of recognizing



An injury to Data reveals his postmodern brain



“Wafer-thin screens on a roll are the next big advance, with their dimensions limited only by the size of the wall on which they’re mounted.”



human emotions and acting accordingly, so the neural network aspect is an area of technology that's highly visible in its development. Unfortunately, getting a robot to climb stairs took 50 years to producing a self-aware, immediately responsive artificial entity that can dance, tell jokes (albeit badly) and jump from one vanship to another will likely take a little more time.

What can we recognize on the user-friendly, reconfigurable interface you'd expect? One area that's taking great leaps at the moment is real-time language translation; it might not yet be as powerful and flexible as the universal translator, but there's text-based apps for most cellphones that do a pretty

good job of getting you understood – although I'd sure not risk it with a Mexican. There's ship-to-ship communications, something NASA and other space agencies use regularly to contact current missions via long-established microwave-based satellite technology (left) so that's firmly in the “realized” category. What about sending messages further afield, between planets or to galaxy-hopping ships? Subspace networks might seem unlikely, but recent developments in quantum physics suggest a super-fast, super-secure system could be created to allow instantaneous data transmission regardless of distance. Open a channel indeed.

TACTICAL

Striding up the gentle slope in tactical, there's an array of technologies that show some potential in our real world. Interest in particle beam weapons akin to phasers has seen a revival over the last few years, with prototypes of aerial-mounted high-powered lasers now being tested by the U.S. military with encouraging results. The physics behind the manipulation of atoms suggests tractor beams might be possible, with some success in moving objects at the molecular level achieved by British and Australian scientists. Grabbing an entire ship remains little more than a weapons designer's dream at the moment, but cohering experiments with these laser-based 'optical tweezers' are showing considerable promise.



Particle beam weapons - aircraft-mounted



Far more likely are defensive shields, either based on some form of electromagnetic field or a simpler ablative approach (as seen on the *U.S.S. Defiant* NA-14125) where outer layers are designed to deliberately slough off during an attack. NASA has been investigating the use of superconducting magnet technology to protect crews from solar radiation for future space exploration, and the British Army is looking into a tank-mounted system to repel missiles and rocket-propelled grenades, so we can give shields a small yet significant tick against their name.

Talking of the *Defiant*, if we were on her bridge we might be tempted to deploy the Romulan-provided cloaking device for some sneaky fun. Of all the defensive systems in the *Star Trek* canon, invisibility has to be the most impossible – or is it? Several researchers have shown that, in the infra-red wavelengths at least, light can be bent or diverted around an object surrounded by artificially created meta-materials, effectively making it disappear. Within the last few months, British scientists succeeded in creating a flexible film that, for the first time, had a structure so minute it was theoretically capable of bending light in the visible spectrum but this pushed the absolute limits of nanoscale manufacture and is by no means perfected. Once this is solved, things and people might start vanishing all over the place – but hopefully not in a “Remember Me” fashion.



TURBOLIFT

Back aboard the Enterprise, let's duck into the turbolift, and tell the computer where we want to go — if you've ever used an automated telephone menu, you'll know such voice-recognition technology exists. Seven years ago the United States Navy sponsored research into a "vertical-to-horizontal elevator transition system" capable of moving cargo in both planes within the hull

of a ship, but the engineering difficulties posed by the concept proved to be too much at that time. However, advances in magnetic levitation systems (below) which mirror the inductively powered turbolift network have led to notable advances in train and possibly space elevator technology so at least one of the concepts is reality.



A design in development



SICKBAY

Arriving on Deck 12, we stroll over to sickbay and enter the domain of all things medical. This has to be one of the areas of technology where truly amazing developments have occurred in the last 40 years, with devices in production and regular use ranging from needle-free drug injection systems to implants and in-body-like handheld scanners. Life-prolong implants such as artificial hearts are being designed and tested in several medical centers around the world, and injuries previously thought impossible to cure, such as spinal cord damage, are now being successfully addressed. While there's nothing quite approaching the EMH, robots capable of assessing

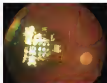


Image of an implanted retinal electrode array from the U.S. Department of Energy's Artificial Retina Project



injured patients in accident and emergency wards are being proposed to take basic diagnostic measurements by medical researchers in the United States. In other words, they'll be able to skate the nature of the medical emergency rather than ask the patient.

Prosthetic technology, particularly the control of artificial limbs by the patient's own nervous system, is developing at a rapid pace; the strength, flexibility and motion of hands, arms and legs is offering hope to thousands of disabled people around the world and while the interfaces are barely at the level of Geordi (a Pong's WSOB), there's even the prospect of revealing signals for some individuals blinded in accidents or through congenital defects. Thanks to such scientific and industrial collaborations as the Artificial Retina Project in the United States, replacement retinas



"The strength, flexibility and realism of prosthetic hands, arms and legs is offering hope to thousands of disabled people around the world."



featuring technology on the nanoscale has led to the restoration of rudimentary vision to several people. While we're on this microscopic subject, perhaps the greatest area of medical breakthrough has been in the realm of nanotechnology which, amongst many other things, is offering revolutionary drug treatments for various diseases. To prevent the overloading of patients by pharmaceuticals or radiation, nanobots capable of delivering precisely measured doses of drugs to specific areas of the body are being trialed across the world. Seven of nine would find more than a passing resemblance to her own bloodstream if she looked down a microscope in their laboratories.



MAIN ENGINEERING

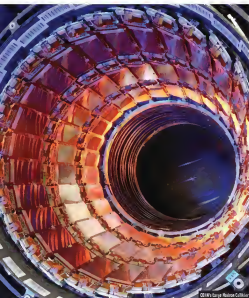
Heading down to main engineering, we pass impulse drive on Deck 23. These sublight engines generate thrust via directional exhausts in much the same way that contemporary rocket motors work, but the similarity – and reality – ends there. The impulse system is powered by fusion reactors, the current holy grail of energy companies around the world which promise unlimited, sustainable power without the disadvantages of current fission-based nuclear powerplants. The main problem with fusion technology is the amount of energy required to initiate the reaction; atomic nuclei need a temperature in excess of 10 million degrees to combine and create energy, and no one has yet succeeded in generating more power than that put in to start the cycle. Still, there is optimism that commercially viable plants may be operating in 50 to 100 years, a pretty tight timeframe if it's going to arrive before we make First Contact in 2063.



©2013 Star Trek: The Motion Picture



A fusion reactor is being tested



CERN's Large Hadron Collider

"The impulse system is powered by fusion reactors, the current holy grail of energy companies around the world which promise unlimited, sustainable power without the disadvantages of current fission-based nuclear powerplants."

Arriving on Deck 35, we stand and marvel at the masterpiece of design that is the warp core assembly. Matter and antimatter feed in from either side to meet in the reaction chamber, the whole process controlled and regulated by dilithium crystals which channel the massive amounts of raw power into the port and starboard nacelles. Completely out of the question, right? Surprisingly, not as far-fetched as you'd think. Let's take the idea of antimatter first - thanks to 15 years of continual work at CERN in Switzerland, the first ever atoms of antihydrogen were recently created and captured. Granted, only minuscule amounts, but the generation and, crucially, containment of antimatter thanks to the development of advanced magnetic fields that don't instantly annihilate the antihydrogens has been successfully achieved. Chalk another one up for Technology.

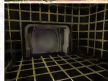
Then there's the idea of dialing around Einstein's special theory of relativity and the capability of travelling faster than the speed of light. Ironically, warp works as a theory because of another of Albert's equations - the general theory of relativity, which suggests it may be possible to manipulate the fabric of space and time. Generate enough power to create a warp 'bubble' around a spacecraft and, theoretically, it should be able to travel in excess of the speed of light by altering the space-time continuum as it goes along. Over the last few years, several physicists have openly discussed the potential of creating an imbalanced effect behind and in front of a warp-induced object to propel it at faster-than-light speeds. It's not exactly hard science, but the road to Zefram Cochrane's experiments had to start somewhere.

HOLODECK

If all this talk of what's possible or probable is giving you a headache, perhaps it's time we took things a little easier. Let's head back up to Deck 13 and spend some quiet time on a holodeck. If you're a fan of computer games or the cinema, you'll already be aware of the steady development in three-dimensional viewing; even 3-D television is becoming increasingly common. What we don't yet have is anything approaching the totally immersive, interactive experience of the holodeck and, unfortunately, we won't likely to achieve its standards anytime soon because much of the technology behind those sliding doors is based on the manipulation of matter similar to tractor beams



A touch-sensitive haptic feedback device



and replicators. The AI behind computer-created characters is becoming more sophisticated within the computer games industry and there are many examples of virtual model manipulation by touch-sensitive haptic feedback devices, but we're a long way from hand-to-hand combat with Borg drones or traversing the ultra-realistic streets of Victorian London because the sheer scale of molecular manipulation required is far beyond our capabilities at the moment.



TEN FORWARD

As we're nearing the end of our tour and the Forward's only one deck up, let's grab a drink from Guinan and reflect on what we've seen. On balance, there's a lot of Technology in our everyday lives—communications, computer

systems, transportation, medicine, and entertainment. Why, even synthleak is on the horizon thanks to the hard work of South Korean researchers attempting to produce hangover-free alcoholic drinks.



Granted, we can't get travel faster than light, beam around the world instantaneously, or generate food at the touch of a button, but the technology of Star Trek has shown us one thing—it's the idea that counts. Whether it ever becomes reality isn't the point; it's the extraordinary thinking behind what might be possible that's created challenges and goals for thousands of scientists and designers. Thirty-five years ago I thought it'd be great to have a communicator but they didn't exist.

And now I've got one. A.

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MEET
THE CREW

WHO IS... SCOTTY?

His plaintive cry that his engines "canna take the strain, Captain" may have passed into popular mythology, but as David R. George III explains, there is far more to Montgomery Scott than might first meet the eye...



Star Trek

The character of Mr. Scott first appears in "Where No Man Has Gone Before," the episode utilized to sell the original television series, and which would air during its inaugural season. In that installment, only Captain Kirk refers to him by name, and then only by his surname. It would not be until the next episode produced that the captain, or anybody else, employs the character's nickname.

During Scotty's first appearance, he is left in charge of the *Enterprise* when Captain Kirk and Mr. Spock accompany a landing party off the ship, educating

Scotty's place in the chain of command. Circumstances also identify him as the department head of the ship's engineering section. It is not until the character's 13th appearance that the term "chief engineer" is used at all, when Scotty himself records a ship's log during Kirk and Spock's absence from the *Enterprise*.

Overall, Scotty becomes a more and more frequent presence in the series. During the show's first season, he appears in fewer than 60 per cent of the episodes, but then is seen in nearly 90 per cent of the second season's installments, and in every hour of the third and final season. Further, several



Scotty openly takes pride in the machinery on which he works. More than once, he frets about the ship's engines being overtaxed, even lamenting them as his "poor bairns."

episodes in the second and third seasons feature the character prominently.

Scotty's heavy Gaelic accent clearly suggests a Scottish heritage. More definitively, when Captain Kirk quotes the English poet John Milton, the engineer says, "It's a shame for a good Scotman to admit it, but I'm not up on Milton." Scotty's place of birth is never revealed, but in one episode, he calls himself "an old American gael-coon!" then later remembers "the marvelous kops we have in Aberdeen!" Ahead ship, he wears a traditional Scottish kilt as part of his dress uniform.

Scotty also appreciates Scotch whiskey. He orders the drink on a couple of occasions, and on two others, refers to having bottles of it in his cabin. When sharing a drink with Chekov, Scotty declines the engineer's choice of vodka as "soda pop!" while avowing that Scotch is "a drink for a man!"

In these episodes, Scotty shows romantic interest in a woman. During a mission to the Pollux system, he wooes Lt. Cadogan Palamas, the Enterprise's archeology and anthropology officer. When a powerful alien who has taken the crew captive also displays an interest in the lieutenant, Scotty plays gallantly across the board, to no avail. Though both Palamas and Scott survive the ordeal, the A-and-A officer never again appears in the engineer's life.

On Angellus II, Scotty takes a local dancer for a walk after watching her perform. Soon after, she



ends up brutally murdered, a crime for which Scott is accused. Eventually cleared, the engineer continues his mostly solitary existence aboard the Enterprise.

Finally, on a mission to Memory Alpha, Scotty falls for Lieutenant M'ura Romulan, a specialist overseeing the transfer of new equipment to the Klingon complex. Observing the engineer's feelings, Captain Kirk notes the relationship in a log entry, saying that Scotty has not only found love, but also realized how lonely his life had previously been. Despite dangers along the way, Romulan safely reaches Memory Alpha, where she and Scott part on a happy note. Like Palamas before her, though, Romulan never returns to Scotty's life.

Few other personal details emerge about the chief engineer. His given name of Montgomery is revealed partway into the second season, and is

mentioned on only two other occasions. Nothing comes to light about his parents, siblings, or any other family members. He never speaks of his childhood or where he was born.

The majority of information disclosed about Scotty primarily revolves around his position on the *Enterprise*, though he does cite an earlier role as an engineering adviser aboard a freighter. In all but his first appearance, he sports the vest of a lieutenant commander. During the investigation of the murders on Angulos II, the ship's computer provides his Starfleet serial number.

As the *Enterprise*'s second officer, Scotty proves skillful in discharging the responsibilities of command in orbit about Omicron VII. He develops a Federation ambassador in a successful effort to safeguard the

crew. At Capella IV, he emerges victorious in a game of cat and mouse with the Klingons. While diving a planet where a modern Roman Empire has developed, and on which Kirk, Spock, and Dr. McCoy have been taken prisoner, Scotty finds an ingenious way of saving his shipmates' lives without violating the Prime Directive.

Scotty demonstrates an impressive ability to solve problems. On numerous occasions, he maintains and repairs the *Enterprise*'s engines and other equipment under difficult conditions. During one crisis, Captain Kirk claims that the engineer knows everything there is to know about the ship, and "more than the men who designed it." Indeed, when one of the designers visits the *Enterprise*, Scotty finds it a "hard privilege" to meet him, but later warns that the man can't handle the controls he created. In addition to his aptitude for the ship's engines, Scotty also shows a talent for transporter systems. Again and again, he restores the seemingly flailing apparatus to working order, often just in the nick of time.

Scotty openly takes pride in the machinery on which he works. More than once, he brags about the ship's engines being overtaxed, even lamenting them as his "poor babies" — aware being the Scottish word for child. He even is unconcerned as a Klingon officer loudly and publicly insults the reputation of Captain Kirk, but then takes great exception when the slurs turn toward the *Enterprise*, motivating him to throw a punch.

Scotty also experiences an incredible event while serving on the *Enterprise*. While aboard the ship, an altered, enhanced version of an old Earth space probe called Nomad shoots him with an energy beam — and kills him. Nonetheless, "repairs" the chief engineer, bringing him back to life with no discernible consequences.

By and large, the first *Star Trek* series paints Montgomery Scott as an experienced, knowledgeable, and talented engineer, a man who would rather pore over technical manuals than take shore leave. The chief engineer is not one of the show's main characters, but he appears in more than 60 per cent of the episodes, and has far more screen time and involvement in the stories than any other of the secondary personnel. He values his Scottish lineage and culture. Although not many personal details about the character are revealed in the original television series, Scotty still contributes greatly to its milieu.



THE ANIMATED SERIES

In the 22 animated episodes that continue the *Enterprise* crew's five-year mission, actor James Doohan reprises his role as Scotty. The chief engineer appears in all but one of the half-hour installments, though virtually none of the tales adds any information to his personal history, beyond his further experiences aboard ship. The one exception to this is Scotty's rank. In one episode, he refers to himself as lieutenant commander, and in a later episode, as commander. Likewise, the braid on his uniform reflects his promotion. Other than that, Scotty continues to burnish his Starfleet record, proving himself adept as second officer, chief engineer, and problem-solver.





On Film

Prior to the 11th and most recent *Star Trek* feature, Scotty appears in seven films — as many as Jan Kirk and Pavel Chekov, and more than any of the other *Trek* characters. The theatrical endeavors take Mr. Scott beyond *Enterprise*'s five-year mission, offering up chances to further develop his life and career. He remains an engineer in *Star Trek*, working on several vessels and earning a significant promotion as he continues his calling.

The first feature finds Scotty no longer aboard the *Enterprise*, which has been taken out of service and placed in dry dock sometime after the conclusion of its five-year mission under Captain Kirk. For 10 months, the engineer has worked on a redesign and refit of the great starship. When an unexploded object threatens Earth, Scotty must accelerate the *Enterprise*'s relaunch to meet the peril. Once Admiral Kirk and his



When Scotty's former *Enterprise* crewmates attempt to rescue one of their own, Captain Scott sabotages the *Excelsior* and rejoins his old friends.





In the original theatrical release, Scotty is clearly distressed over the young man's death; in the director's cut of the film, Midshipman Preston is revealed to be his nephew, the youngest child of his sister.

crew successfully prevent Earth's destruction, Scotty remains aboard as the ship's chief engineer.

More than a decade later, Scotty still serves on the *Enterprise*, which has become a vessel employed by brave Starfleet cadets. As Admiral Kirk takes command from Captain Spock to deal with a 20th-Century madman, the genetically engineered Khan Noonien Singh, Scott acts again as chief engineer. During the initial explosive confrontation with Khan, an engineer's mate, Midshipman First Class Peter Preston, is killed aboard the *Enterprise*. In the original theatrical release, Scotty is clearly distressed over the young man's death; in the director's cut of the film, Midshipman Preston is revealed to be his nephew, the youngest child of his sister.

After Khan's defeat, the *Enterprise* returns to Earth, where Scotty is promoted to rank and assigned to the experimental vessel *Excelsior* as captain of engineering. When Scotty's former *Enterprise* crewmates attempt to rescue one of their own, though, Captain Scott sabotages the *Excelsior* and regains his old friends. In so doing, he places first his career, and then his life, in danger, proving the deep bonds he shares with Kirk, Spock, McCoy, Ilia, T'Pol, and Dehval.

Upon returning to Earth once more, Scotty signs aboard the newly commissioned *Enterprise*,

NCC-1701-A. Again serving as chief engineer, he sees to the ship's overhaul. During that time, he shares a flirtation with Ilia, though nothing apparently comes of their dalliance.

At some point, Scotty speaks freely of purchasing a boat for his impending retirement. (The character appears for the last time in the movie series prior to the latest entry, so no longer serves aboard the *Enterprise*, which has been decommissioned.) Along with Kirk and Chekov, he attends, as a distinguished guest, the launch of the newest *Enterprise*, the *Excelsior*-class NCC-1700-B. During the ship's longer maiden voyage, he witnesses the loss of one of his longtime friends.

For all the many events of the seven feature films, though, little more personal information is disclosed about Scotty. But for the identification of his nephew and the mention of his sister, his family is not mentioned, and other than his brief, playful exchanges with Ilia, nothing is seen of any romantic relationships. Virtually no data fill in the gaps of his childhood, or even his early adult years—although it seems odd that he can play the buggers. Still, he continues to hone his reputation as an engineering “miracle worker” and he occupies an important place in the cast of characters that first came together on the original television series.



The Next Generation, Deep Space Nine, Voyager, and Enterprise

Although the four live-action television series that follow the first show and its animated descendant take place either decades before or after the original, Scotty actually appears in two of them. In an episode of *The Next Generation*, Captain Picard and his crew encounter a Dyson sphere, on the outer surface of which a Starfleet vessel crashed 75 years earlier. Scotty, aboard as a passenger headed for the Rigel 7 Colony to begin his retirement, survived the crash. After receiving the ship's automated distress signal, he cleverly devised a means of utilizing the transporter to keep himself alive. When the crew of the *Enterprise-D* detect the crashed ship's call for help, nearly eight decades have passed.

A man displaced from his own time, Scotty struggles to find a way to fit in to the 24th Century. In the episode, it arises that he harbored engineering



A man displaced from his own time, Scotty struggles to find a way to fit in to the 24th Century.



spects for Starfleet. He also admits to inflating his work-time estimates in order to foster his image as a "miracle worker."

Dr. Crusher jokingly tells Scotty that he should feel fine for a man who is 147 years old. Because the episode takes place in 2369, it propels the year of Scotty's birth as 2222. Scotty also says that he served as a Starfleet engineer for 52 years, achieving the position of chief engineer for the first time aboard the Constitution-class *Enterprise*. He further states that he held positions on 13 vessels in all, including freighters, cruisers, and starships, and although he reached the rank of captain, the only ship he ever wanted to be was an engineer.

After helping save Captain Picard's *Enterprise* from being trapped within the Dyson sphere, Scotty decides to eschew the start of his retirement. Instead, he gladly accepts Picard's "loan" of one of his ship's shuttles, the *Deirdre*. Scotty heads off in the small vessel for parts unknown.

On *Deep Space Nine*, one of the show's installments integrates parts of an episode of the original *Star Trek* series. Through the *Trials of Time*, the crew of the *Dylford* end up more than a century in the past, at Space Station 6-7. There, they interact with members of Captain Kirk's *Enterprise* crew, including Scotty.

NON-CANON MATERIAL

(BOOKS, AUDIO BOOKS, COMICS, GAMES, RECORD ALBUMS)

Numerous *Star Trek* stories have been told outside the confines of film and television. Despite their status as non-canon material, these works provide a great deal of information about all of the characters, including Scotty. Several novels and comics involve members of his family, including his nephew, Peter Preston, who has a sister, Dannon Stuart. Both are children of Scotty's sister, whose name is given in various sources as either Fran Stuart, the wife of Thomas Preston, or Clara Stuart, the wife of Harish Preston. Scotty is the eldest son of an eldest son, and his mother resided in Unithgow, Scotland, where he might have been born, although one comic specifies his birthplace as Glasgow. Scotty learned to play the bagpipes from his grandfather, Clifford Scott. Another comic establishes that Scotty wedded his childhood sweetheart, Glynnis Campbell, in 2280, under a five-year marriage contract.

Other comics and books detail Scotty's time serving aboard freighters, including the *Deirdre*, after he graduated from high school. Still other works tell of his stints aboard vessels such as the *Giganti*, the *Kumer*,

and the *LoveIt*. A number of tales take place during his time aboard the *Enterprise* under Captain Pike.

Quite a few other works, including a line of stories under the banner *Starfleet Corps of Engineers*, follow Scotty's life in the 24th Century. He rejoins Starfleet, taking several courses to refresh his training. He serves first on Starbase 12, and later attains the position of chief engineer aboard the *Severign*, where he tests new technologies for possible starship use. He eventually serves as the temporary head of the Corps of Engineers, then after a brief hiatus from Starfleet after becoming disillusioned with the organization, returns to lead the SCE on a permanent basis.

The novel *Engines of Destiny* shows the unveiling of the Montgomery Scott Engineering Sciences Building on the Starfleet Academy campus in the year 2422. Scotty himself is present at the inauguration ceremony, although that may not be the final word on his fate. Captain Scott is most recently seen in the 2011 novel *Indistinguishable* from *Magic*, at the end of which his statue is far from certain.



STAR TREK

THE ULTIMATE SACRIFICE





STAR TREK

Star Trek 2009

In the most recent *Star Trek* feature, time travel causes the formation of an alternate timeline, which diverges from the original, or prime, timeline in the year 2233. This means that events are altered when Scotty is 13 years old. Because of this, his life unfolds differently than it did in the timeline depicted in the original *Star Trek* television series.

In 2258, rather than serving aboard Captain Pike's Enterprise, Scotty finds himself on the planet Delta Vega, almost completely alone as he mans the facility there. He has been on the remote world for six months, apparently a punitive assignment levied for a transporter accident in which he lost Admiral Archer's grand bangle. When Spock from the prime timeline appears with the alternate-timeline Kirk, the Vulcan shares with him the formula for time-warp breaching that Scotty would himself one day discover. With it, Scotty manages to transport Kirk and himself aboard the Enterprise.

Once aboard, Scotty manages to show off his keen engineering skills, including his exceptional abilities with the transporter system. What path his life will take from there, and how else it will differ from that of his life in the prime reality, has yet to be written. Time and future stories will tell the tale of the "ultimate" Montgomery Scott.

SCOTTY AT A GLANCE

Name:	Montgomery Scott
Date/place of birth:	2222 in Scotland
Parents' names:	Unknown
Siblings:	Sister
Marital Status:	Divorced
Offspring:	None known
Career highlights:	Began engineering career c. 2241 Joins Starfleet c. 2242 Assigned to U.S.S. Enterprise (Prior to 2265) Promoted to Commander (c. 2268) Promoted to Captain and assigned to U.S.S. Enterprise (2285) Assigned to U.S.S. Enterprise NCC-1701-A (2286) Disappeared, presumed dead on U.S.S. Jenson (2284) Rescued by crew of U.S.S. Enterprise NCC-1701-D (2288)
Played by:	James Dashen (prime timeline) Simon Pegg (new timeline)

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STAR TREK 4

5: "CAUSE AND EFFECT"



"Cause And Effect"



Nearly two seasons have elapsed since our last story. The original *Enterprise* crew have sailed on their final voyage, leaving the *Enterprise-D* crew a clear field - at least for the moment - although story 225's opening does leave the audience to wonder how much longer they can survive...



It is perhaps the greatest irony ever, starting in the middle of a catastrophe as the *Enterprise-D* tumbles out of control, venting plasma, unable to eject the warp core... then is ripped apart by multiple explosions with all hands lost. Viewers know things would somehow be set right by the end of "Cause And Effect," but it's a scene that helped make this episode a fan favorite.

Following the credits, the ship is intact. Dr. Crusher, called away from the weekly poker game, discovers the debris as she has while examining La Forge, but the *Enterprise* is soon destroyed again, trapped in a temporal causality loop. The poker game, the sickbay visit, a briefing about the T'Polon Expansion, detentions in the spacetime continuum, and a registry ship suddenly appearing and colliding with the *Enterprise* - the

same events repeating and replaying. The veteran staff rose to the challenge of keeping these scenes engaging.

Although some had moved on since the third season's finale, "The Best of Both Worlds," the previous episode in our 45th anniversary review, many names in the 8th season credits are familiar, if occasionally with new titles. Michael Piller moved up from co-executive to executive producer. Ronald D. Moore has gone from story editor to co-producer, Brady News bumped up from post-production supervisor to associate producer. In front of the camera, Will Weir's Wesley Crusher had left for Starfleet Academy. A new enough, Pa'losa (Michelle Forbes), occasionally took Crusher's place at the con, replacing his parental goodness with some dramatic edge.



"CAUSE AND EFFECT"

Writer:
Director:
Broadcast number:
Production code:
Stardate:
Novelization:

Brennan Brega
Jonathan Fries
225
40275-210
45652.1

None, though Captain Morgan Botson and the U.S.S. *Boreman* are featured prominently in the TNG novel *Ship of the Line* by Diane Carey, which picks up from the final scene of the episode.
March 23, 1992

First broadcast:

Earlier in the month, a Sarajevo shooting claimed the first victims of the Bosnian War. 263 people perished in Turkey's worst coal mine disaster, followed 10 days later by a 6.8 magnitude earthquake in eastern Turkey that kills over 500.

Around this time, the People's Republic of China ratified the Nuclear Nonproliferation Treaty.

"Cause And Effect" writer Beamon says had come aboard in 1990 (not long after the original broadcast of "The Best of Both Worlds"), and this episode was his first solo credit. Actor Jonathan Stokes had directed three previous episodes. The cast and crew had hit their stride by the third season, and two seasons later were still at the top of their game, providing the show with continuity of style... and pieces. Although the senior staff's weekly games had featured in several previous episodes as fun asides, the time-looped dealings in "Cause And Effect" were an integral plot point.

To keep repeated scenes interesting, executive producer Rick Berman told Hakes that to reuse footage. Scenes were sometimes shot with multiple cameras, capturing the same take from different angles simultaneously. This simple technique, combined with accumulating plot changes as more crewmembers experienced death and heard mysterious voices, kept viewers guessing about what would happen next in the rebooted series. A handy subatomic particle, a deuterium, allowed echoes from previous loops to bleed into the next iteration and provided the loophole (pun on the expression) to break the cycle by sending the "next" Data a clue to help him avoid the collision. The effects crew went the extra mile to destroy the



"My oddest memory of it isn't actually the episode, but the fact that a preacher at my church used the episode to illustrate a point in his message!"

Reader Robin Bradley



READERS' MEMORIES

"Cause And Effect" just stood out for me. It was nowhere near the first one I saw or anything like that. But I do remember it for being the first one that I felt I must own and actually sought out and bought.

To me, this was a great blend of very talented writing, acting and directing. Given the timing of commercial breaks, this was only an eight- or nine-minute story being told several times over. And yet, thanks to the direction and the actors' performances, you saw that during each iteration, the crew had a bit more awareness of the situation.

With TNG airings being much less frequent than they are nowadays, I wanted to be able to watch this at any time. On a trip to visit friends in New York City, I dropped everyone down to lower Manhattan just so I could get the LaserDisc with this episode shortly after it was released! And even though I can go to my DVD shelf and pull out this episode, I still have that old 12" disc too.

Nicholas Monino

"Cause And Effect" was the first complete TNG episode I ever saw. I had seen bits and pieces of other episodes here and there from channel flicking, but I never bothered to watch a whole episode until this point.

"Cause and Effect" was brilliantly directed by Jonathan Frakes. There was a risk of it becoming boring and monotonous. The directorial choices, however, prevented that from happening; in fact, we got to see some really interesting camera angles, not typical of your usual *Trek* episode. I liked the scene in which Dr. Crusher moves her wine glasses, unknowingly trying to prevent it being knocked over. The fact that it still gets knocked over is rather creepy and foreboding, a mood created through the lighting and underscore.

Ironically, after discovering how much I like TNG, whenever I tried to catch another episode on re-runs, it was always this episode that was on...

Bryony Harrison



Enterprise, blowing up an actual model instead of doing a simple superimposed explosion. It made the scene more visceral as the ship ripped apart, pieces flying in all directions.

"One of my favorite TNG episodes – a great time travel riff from a fresh and new Braga. Great twists, great dialogue, I love it."

Author David A McIntee



The show's staff didn't get everything they'd wanted. The *Reckless*, the ship that had been trapped in the loop for 90 years (and named for Braga's hometown), was originally conceived as a Constitution-class cruiser, like *Rick's* original Enterprise. When the budget didn't allow building a new model, they simply remodeled the Refect from *Star Trek II: The Wrath of Khan*. They had wanted Kirstie Alley to return as Savick, joking her former *Enterprise* costar Kelley Grammer, who played the *Reckless's* Captain Morgan Bateson. It didn't work out – different sources cite scheduling conflicts and salary demands – which was just as well, since Savick's disappearance in 2278 would have instantly contradicted her appearances in *Star Trek II, III, and IV*, generally accepted as taking place in the mid-2260s.

Budget constraints aside, *Star Trek* was its glory days, notwithstanding the sad loss of creator Gene

Roddenberry in October 1991. The *Next Generation* was the highest-rated syndicated show of all time, and its fifth season marked the 25th anniversary of the franchise. The original cast's final bow, *Star Trek VI: The Undiscovered Country*, had opened in December 1991 to great reviews. The *Next Generation* ruled genre television, with *Quantum Leap* (starring future *Enterprise* captain Scott Bakula) the only other major hour-long genre show on the air in spring 1992.

Jeffrey Scoria, associate professor in the department of radio, television, and film at Northwestern University of Illinois, wrote that *The Next Generation* was "by far the most pivotal series in rekindling science fiction as a viable television genre," also pointing out that "in this new incarnation, *Star Trek* became an ensemble drama structured much like *Hill St. Blues* or *St. Charles*," two hit series of the time period. The show had earned the *Rick* added to its name in the main titles for the fifth season, a three-dimensional effect receding into the story's background.

His reputation was soared by creative episodes like "Cause And Effect." Although Grammer's Captain Bateson only appeared briefly in the final scene, the character and the episode achieved enduring popularity. The *Next Generation's* finale, "All Good Things..." and the films *Star Trek Generations* and *Star Trek: First Contact* all name-dropped Bateson. Bateson has been featured in comic books, short stories, and novels, most prominently in Bruce Gregory's *Ship of the Line* and most recently in David Mack's *Destiny Just South*. The *Typhoon* magazine became the meeting place for a group of Federation writers, launching the *Broken Port*, a threat to the Federation recently detailed in a miniseries of four novels. All because of perhaps the greatest travel ever, starting in the middle of a catastrophe as the *Enterprise-D* twiddles out of control, venting plasma, unable to eject the warp core...

Scott Pearson

The series continues with "It Takes Nine Hours" on page 54.

45 Lost & Found

James Doohan's Scotty is the focus of this issue's selection of shots from David Tilotta's archive of lost scenes from the original series, with commentary from *Trek* historian Larry Nemecek.

Jimmy Doohan was such a big-hearted man in real life, and it's Doohan who has the biggest smile in our first selection this issue: a blooper from a blown line while filming "Spectre of the Gun," the first episode to be shot for *Star Trek's* third season. In this scene, filmed during the original stage shoot in late May 1968, DeForest Kelley is obscured by Doohan's body but appears to be equally cracked up – and William Shatner's bemused smile points to him as the likely guilty party. Leonard Nimoy's intense mindset for playing Spock is, as usual, the last to be rattled.



ILLUSTRATION: JAMES DOOHAN'S SCOTTY IS THE FOCUS OF THIS ISSUE'S SELECTION OF SHOTS FROM DAVID TILOTTA'S ARCHIVE OF LOST SCENES FROM THE ORIGINAL SERIES, WITH COMMENTARY FROM TREK HISTORIAN LARRY NEMECEK.



The 1960s budget for sets and visual effects allowed original *Star Trek* episodes only a rare chance to get as hands-on "techies" as intercommissions. But as all *Trek* techies know, "That Which Survives" features some rare, if simplified, repair work by Scotty in the never-before-seen access tube along the ship's matter-antimatter reaction assembly – its warp core reactor, for short. The camera angle was supposed to emphasize actual electrical discharges at the head-end of Scotty's crewspace, produced as an inexpensive optical layered over the film frame. A blue-spike electro-arc effect was eventually developed as seen in the final aired print, but a frame from at least one other test for the effect survived – as seen here – using what appears to be an overlay of colored picture-tube "snow" static. The live scenes were filmed during the episode's regular shoot in late September 1968.



Finally, here are four stills that give us a glimpse at what amounts to a deleted scene from Act III of Part II of the original series's only two-part story "The Menagerie." These remarkable stills show us what "Scene 130C" actually looked like: a moment that would have occurred just after the relayed footage of Pike and his three female colleagues' apparent escape from the Talosians, and just before the "guilty" vote on Spock. As filmed on Monday, October 17, 1966, McCoy and Scotty—still with no costume budget for his own dress uniform—rush in to tell the trial board that Bones' idea to use body perspiration salts as a marker allowed Scotty to find the actual computer interface Spock handled to take manual helm control offline and lock it bound for Telos IV.

Since Spock had wired the warp engines to blow if the helm course is tampered with, McCoy reports he found copper salts on the "Series 7 tapes," which Scotty can now "cross-circuit out"—and return the *Enterprise* to manual control. It was that knowledge that was to have been the catalyst that led Commodore Mendez to call for the vote, as Spock urged Pike not to give up his Talosian plea. Now, as aired, the Scotty/McCoy interruption has been fully edited out, likely for time, with facial close-ups of the others carrying the somewhat stilted few seconds of dialogue before Spock gets the Talosians' imagery back onscreen. And forensic engineering has to wait another day! **A**

A photograph of two Star Trek uniforms on mannequins. The mannequin in the foreground wears a yellow uniform with a black collar and cuffs, and a black Star Trek insignia on the chest. The mannequin in the background wears a red uniform. The word "UNIFORM" is overlaid in large, white, bold, italicized capital letters.

UNIFORM

Marco Palmieri investigates how designers Anovos approach

CODE

their new *Star Trek* costume replicas...

There's at least one at every science-fiction convention, and usually more. They transcend age, gender, and ethnicity. They are the fans who celebrate *Star Trek* by donning Starfleet uniforms. But while the passion that unites this particular segment of fandom may be lost on others, the folks at Aevos Productions LLC—pioneers of high-end science-fiction uniform replicas—believe there's a secret costume player inside every *Trek* fan, just waiting for attire of sufficient quality to bring it out.

Aevos is serious about *Star Trek* cosplay; that message comes through loud and clear when the company's co-founder, CEO Jose Salcedo, talks about their growing line of Starfleet uniforms. "Aevos is

extremely honored to be allowed to serve the fan population in the capacity that we do. My vision is to see *Star Trek* represented in collecting and costumeing just as well as other very popular genres, even taking it to the next level."

Salcedo's personal experience with cosplay in other genre groups informs Aevos's approach to the company's *Trek* line. "I know firsthand the influence a group has in carrying on the legacy of a movie via reenactment or costumeing," says Salcedo. "I feel the limitation in *Star Trek* costumeing has always been accessibility to outfits, but by creating a welcoming and globally accessible line of costumes that are targeted at multiple buying levels, many more fans

will now be able to get together worldwide, celebrate their fandom, and look darn good doing so!"

Aevos expends considerable time and effort through its researching its replicas, seeking original wardrobe samples whenever possible, as well as manufacturers, suppliers, and wardrobe personnel to achieve levels of accuracy, authenticity, and excellence for even the most discriminating fan and ardent cosplayer. Having launched with the standard Starfleet duty uniforms from the original *Star Trek* as well as the re-imagined versions worn in the 2009 movie, Aevos has begun to expand the line to include the women's Red Guard uniforms and the green wraparound shirt worn by William Shatner during the original series.



"By and large, women dress up in costumes to feel feminine."

The company's reps are very enthusiastic about showcasing their efforts: "The Captain's Wrap was inspired by our special access to [veteran Star Trek modeler and prop collector] Greg Jein's archive-used wrap," adds Salcedo. "We were allowed to not only picture but also create a pattern from it, using a professional team of pattern makers. One of our key collaborators, Vic Mignogna, also discovered an invaluable source for the double-loom green wool with little attraction to the color or texture. When this was matched to the reference photos and Pantone cards, the weight and color was a great match. This will be the definitive replica to this unique alternative captain's outfit."

"Regarding the Codel uniforms, we were very lucky to discover the original team that outfitted over 200 background casters for the actual production. The material was correctly covered and the craftsmanship is impeccable. This outfit features a hidden zipper and complete construction with finished bottoms, ready to wear!"

Amoretti's dedication to accuracy has at times led to surprising discoveries, according to the company's other co-founder, Beni Kasser. "A couple of things which amazed me about the Captain's Wrap was it was made of a lightweight wool and had no lining," he reveals. "This had to be tricky to wear. Since there was no lining, the room's material was hand-basted, giving it a unique look from the outside. On the inside hip area was a small hook with elastic. This appears to have been used to clip to the pants and keep the wrap from riding up."

"This will be the definitive replica to this unique alternative captain's outfit."



"The fabric on the Cadet Uniforms turned out to be thicker than it appears on screen and is the weight of what you would find on upholstery. It must have been very warm to wear with the addition of the heated sweater underneath."

With so much attention to detail, it's perhaps not surprising that Anova is taking an on-demand, limited-time approach to the availability of its uniforms. Replicas, setting rates based upon orders placed during a finite window of time. "It's a finely tuned combination of research, prototyping, purchasing, and manufacturing," Geyer says.

Solozade elaborates, "The approach of on-demand fabrication was really a simple thought. Drive down the price for the consumer so that everyone can partake in high-end costuming. By doing it this way, we collect all our orders in one lump sum. Because these are then submitted to our manufacturers (dyeing, manufacturing, cutting) we secure bulk volume purchasing which drives the per-customer price down drastically. Now, we are now able to benefit from shared setup costs so that everyone prospers. The really great upside is that there is no limit to how many we could reproduce. There are limitations to this order model, though. If you miss an order window, there is a strong chance we will not come back to that costume due to prohibitive costs of doing another run for less than 10 items. We are considering limited time availability for all our items with some exceptions, such as 2009 Movie Pants and Original Series Pants, which we plan on carrying fairly consistently (it would make no sense to constantly be opening and reopening those windows). There might be special considerations but we will provide immediate updates through our Facebook page and our newsletter."

"When Kirk appeared out of the smoke after the cadet training scene I'd never seen anything so iconic and heroic."

As part of their deliberate effort to shatter the common perception of *Star Trek* merchandising and collecting as male-focused, Anova brought on Product Manager Christy Marie, herself a longtime cosplay enthusiast.

"I was [laughing to joke] Anova to provide a female perspective in a very male-dominated market," Marie explained. "Speaking from personal experience, I understand that women tend to be 'ignored' or 'feminized.' There is a misconception that women don't like science or SF, but I don't think that's true. If a story is compelling, with meaningful characters, it will appeal to both genders. There are definitely female *Trek* fans out there, and we want to give them equal attention. We plan on specifically targeting females in a completely different way than male consumers."

"Having done my own outfits for a number of years, I'm not a stranger to the costuming community. Costuming is a deep passion of mine and I know what it means to frustrate. While women are customers, they have completely different reasons than men for dressing up. Different things appeal to us. By and large, women dress up in costumes to feel feminine. At Anova, we will reflect that perspective when we produce photographs and write descriptions on our website. I'm excited to be part of a company that pays equal attention to females!"

As for the future possibilities of the line, Solozade reveals that after finishing the duty uniforms for the 2009 movie and the original series, he's looking forward to offering the red wool *Star Trek II: The Wrath of Khan* officer uniforms. "Admittedly, this was one of the main reasons I came after this license, as it was what first inspired my passion for costuming. When Kirk appeared out of the smoke after the cadet training scene at the beginning of the movie, I'd never seen anything so iconic and heroic. That's the feeling we're trying to capture!"

Also in the works are the *Star Trek: The Next Generation* two-piece uniforms, to be followed by the *Star Trek: First Contact* uniforms. And beyond that? "I really want the *Star Trek II* field jackets and the TNG captain's bumbag," Solozade teases, "but that's just still in the 'harkening' stage."

Geyer, too, seems full of optimism, revealing that there have even been preliminary conversations about adding some *Vulcan* costume replicas to the line. "The list can be endless!"

Learn more about Anova and its *Star Trek* line at www.anova.com.

Anova's preliminary release schedule boasts familiar *Star Trek* uniform variants throughout 2011. Please note that the schedule is tentative and subject to change:

FIRST QUARTER 2011:

- *Star Trek* (2009) Spant: Male Blue Science Top; Male Red Engineering Top; Spant Female Red or Blue Dress
- *Star Trek* (original series) 3rd Season Male Captain's Gold Top; Female Lieutenant Blue Dress

SECOND QUARTER 2011:

- *Star Trek* (2009) Spant: Mink Gold Command Top
- *Star Trek* (original series) 2nd Season Captain's Green Command Wrap
- *Star Trek* (original series) 3rd Season Science Blue Top; Engineering Red Dress

In the works:

- *Star Trek* (2009) Pants
- *Star Trek* (2009) Male and Female Cadet Uniforms
- *Star Trek* (original series) Pants

THIRD QUARTER 2011:

- *Star Trek* (2009) Hero Male Captain's Gold Top and undershirt; Black Undershirt; Hero Engineering Red top and undershirt
- *Star Trek* (original series) Velour Male Gold Top; Velour Red Dress

In the works:

- *Star Trek: The Next Generation* 3rd season Two-piece Male - Yellow or Red

FOURTH QUARTER 2011

- *Star Trek* (2009) Hero Blue Science Top and undershirt
- *Star Trek* (original series) Velour Red or Blue Top; Velour Blue Dress

In the works:

- *Star Trek II: The Wrath of Khan* Male and Female "Monster Mercan" outfit



PAINTING THE FUTURE



A new name on the *Star Trek* fine art scene, British company Iron Gut Publishing are launching this year with a range that is aimed at those who want a product that sees the best imagery of *Star Trek* created by some of the finest artists working at present...

HOW IT'S DONE

A STEP BY STEP GUIDE

Artist Dave Merrell, whose past credits include work for Disney, Marvel, DC, *The Simpsons* and the BBC, explains the various stages that went into creating his new portrait of Captain James T. Kirk.

STEP 1

"In the initial stages, I like to get a feel of Kirk's appearance and character by creating various sketches using a mechanical pencil. This helps me forge together various concepts."



Talking to *Star Trek Magazine* from the company's Manchester headquarters, Iron Gut's owner Anthony Marks explained that he got his inspiration from visiting San Diego Comic-Con while on holiday in Southern California last year.

"There were huge crowds of fans buying and investing in science fiction art," he says. "There was no real animation or science fiction art readily available to fans in the UK and being a lifelong *Star Trek* fan, I knew this was something I wanted to be involved in."

Marks was so enamored with the idea that he ended up leaving his job, and investing his savings launching the company. Seven months later, Iron Gut has secured the rights to create fine art programs for a number of global brands including Muhammad Ali, Wallace & Gromit and Betty Boop – as well as *Star Trek*. Their latest imagery can be seen at www.startrekartwork.com.

The range will be produced at Iron Gut's master printers in the UK and in California. "Quality is of

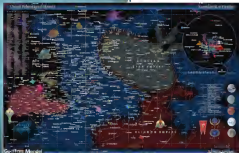
the utmost importance," Marks points out. "We're using the very best inks, paper and canvas material and working with the highest caliber of science fiction artists."

Some of the artists will be familiar to *Star Trek* fans. Geoffrey Maedel, whose *Star Trek Maps* and *Star Charts* have influenced generations of writers and artists, has produced a new version of the overall chart, with only 45 copies being produced, to tie in with the series' 45th Anniversary. Measuring 30" x 24", it will be printed on 100% cotton 310gsm archival textured fine art paper, and will be signed by the artist. "Nobody understands the *Star Trek* universe as well as Geoff," Anthony Marks says.

Brian Ross and Randy Mortimer, whose work for *Star Trek* is highly appreciated by *Star Wars* and *Indiana Jones* fans, are each working on a trilogy of fine art pieces, while British artist Paul Oz brings his 3-D style to bear on portraits of Kirk and Spock (see overleaf).



Iron Gut's Orion Road



Paul Oz

STEP 2

"When I have the concept in my mind I move forward with one of the poses I think best represents Kirk's character whilst still maintaining a good composition for the final piece."



STEP 3

"I work up the final fine drawing of Kirk onto large pieces of paper which I scan and piece together using Photoshop. From here on in, the process goes digital."



CONTINUED OVERLEAF



Ryan Church

Ryan Church, whose concept designs for the movie can be seen in the recent *Star Trek: The Art of the Film* book as well as *SWR* issues 22 and 23, is also working with the company – “one of the artists and illustrators that we had to recruit,” Markis notes.

The company is also reprinting some classic Gold Key comic covers, as well as a range of shop items and selected gallery art from the 2009 *Star Trek* movie. **A**

“We’re using the very best inks, paper and canvas material and working with the highest caliber of science fiction artists.”



David De



STEP 4

“Using Illustrator and Photoshop I can develop the artwork further adding previous sketches, typography and color. Producing a rough placed together digital version early on gives me scope towards the rights and wrongs of the final image.”



STEP 5

“Importing all my other sketches I focus on Kirk’s characteristics and translate them all using imagery. It then can start forming itself as a pictorial character profile of Captain Kirk.”



FINAL ARTWORK

"I'd like to feel that every time you view the artwork you see something you didn't notice before and it also serves as an education into Kirk's history by the clues dropped around the artwork."





STAR TREK 4

6: "IF WISHES WERE HORSES"



In January 1993, a second *Star Trek* series began airing alongside *Star Trek: The Next Generation*. Deep Space Nine was a very different type of show from its stablemate, as *Story 270*, an early entry from its first season, amply demonstrates...

To those to some of the comments being made at the time, the debut of *Star Trek: Deep Space Nine* marked a seismic shift in the *Star Trek* universe. This was "Dark Trek." It was Star Trek boldly taking risk. This was a show that, instead of opening with beauty shots of a sleekly-designed starship accompanied by her captain's inspirational narration, began with a slow, wordless pan across the empty void of space to a deeply shadowed, alien-looking arrangement of ramps and stairs. This was nothing less than *The Powers That Be* taking advantage of Roddenberry's recent death in order to destroy *Navigation*.

And yet, in a lot of ways, "If Wishes Were Horses" feels very much like old school *Star Trek*. The idea of aliens bringing to life images from

our buried own minds, of course, was also used in Roddenberry's original pilot, "The Cage," not to mention episodes like "Shore Leave" and "The Savage Curtain." And the valiant Triko comes up with at the end of the episode - to believe the threat to their lives is merely a manifestation of their collective imaginations and not real - is strongly reminiscent of how Kirk and company avoid being gassed down at the B.X. Connel in "Spectre of the Gun" (compared with the previous "Star Trek 45" episode, "Cause And Effect," and its unique, (seemingly) non-linear narrative, the script for "If Wishes Were Horses" might have just emerged from a temporal recursive loop as well).

In fact, it originally was pitched as a *Next Generation* story by Neil McQue Crawford and William L. Crawford, though turned down due to

"IF WISHES WERE HORSES"



"IF WISHES WERE HORSES"

Writers:

Neil McQue Crawford & William L. Crawford and Michael Piller (Teleplay):
Neil McQue Crawford and William L. Crawford (Story)

Director:

Robert Leggett

Broadcast number:

270

Production code:

4D511-418

Stardate:

48853.2

Novelization:

None

First broadcast:

May 18, 1993

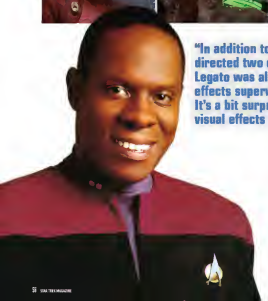
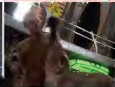
On the day of broadcast, The Grand National Assembly of Turkey elected Süleyman Demirel President of Turkey.

Earlier in the month, Juan Carlos Whismoy became the first democratically elected President of Paraguay in more than 40 years.

Six days after broadcast, Eritrea gained independence from Ethiopia, and four days later, Eritrea and Monaco joined the United Nations.

similarities to "Ship in a Bottle" and its use of the holodeck as a plot device. Instead, it was bought by CBS, significantly rewritten by the Cornfelds along with co-creator/co-narrative producer Michael Piller, and turned over to director Rob Legato. In addition to having previously directed two episodes of *TNG*, Legato was also the longtime visual effects supervisor on that series, beginning with "Encounter at Farpoint." It's a bit surprising, then, how little visual effects work there the episode. We never do get to see Odo go through the state-of-the-art "morgling" effect that was such a big deal in earlier episodes. And though what effects the episode has are well-executed — particularly Odo's interactions with Bashir's unfantastic version of himself — they don't represent any great leap forward from what we've witnessed in earlier episodes.

What does distinguish this episode from earlier Trek, though, is its continuation of the franchise's trend, under Piller's direction, toward increased emphasis on character. "Cause And Effect," though most memorable for showing the Enterprise being blown up five times, works as well as it does because



"In addition to having previously directed two episodes of *TNG*, Legato was also the longtime visual effects supervisor on that series. It's a bit surprising, then, how little visual effects work is in the episode."

of the way it depicts the quieter moments of shipboard life, and the crew's gradual realization that something is not quite right. In "If Wishes Were Horses," the big "TEC" threat to the station is reduced to a mere McElfish, an excuse to explore how each member of this new cast reacts to their situation and the bizarre goings-on aboard the station. Witness Miles O'Brien, who very calmly discusses the possibility of destroying the entire Bajoran system in their effort to close the rift in the Denorios Belt, and yet is visibly shaken by the mere presence of Wangechutshon, and the threat that this "Hgenet" might take his daughter and wife from him. Or the genuine pleasure Sisko shows talking baseball with Buck Bokai, the 21st Century major league first referenced in *TNG*'s first season episode "The Big Goodbye."

It's also interesting to note that, for what was supposed to be "dark" Star Trek, there's a lot of humor in this episode. Of course, Quark and Odo provide their usual comic relief, beginning in the opening

READERS' MEMORIES

If *Wishes Were Horses* is a more lighthearted story, a true ensemble piece, with everyone getting a look in and no obvious leads. It was a chance to have fun, and go a bit wild. I think that's its only weakness: It wasn't quite as strange as it could have been.

A chance to have a bit of fun, go a bit wild, and I think that's the only weakness of it: It wasn't quite as visceral or strange as it could have been or went as far as other 'bizarro' episodes, such as the men on fire that rushes at Kira in a blazing explosion. The sets were too bright, lessening the sinister nature of the imaginings.

Great performances from Michael John Anderson as Rumpoletskin and Keona Young with his nostalgic conversation about baseball, especially in the final scene when Buck Bokai returns to explain to Shiko how meeting him has helped his people realize new things, such as the concept of imagination. Although if they didn't understand imagination, how did they go round the universe appearing as imaginary things to make contact?

I've always enjoyed episodes where sill is not what it seems. A little too much technobabble toward the end can make it easy to zone out a bit, but I appreciate the efforts to remain theoretically science-proof, and it all sounds clever, although this made it feel a bit too much like a *TNG* episode.

Robin Bradley



some where the *Fireop* bartender fantasizes a shifting emphasis away from adult hole-programs and toward family-friendly entertainment (anticipating the efforts to clean up Las Vegas and New York's Times Square in the mid-1980s). But there's also Dax's suggestion that Bester take "a high-priced secret shower" to make himself feel better. Dax's frustration in having to chase guest leads and other men's fortunes up and down the Promenade, and Shiko's teasing trash-talk of Buck Bokai's record. Perhaps the most amusing line, on multiple levels, comes from Kira, while monitoring the rift's growing threat to the station in the final act. After announcing to the crew: Ops that perimeter sensors are picking up a subpace oscillance, she shakes her head and asks, exasperated, "What the hell does that mean?" This could be seen simply as a display of the former freedom-fighter's lack of scientific background, though it also seems to serve as a commentary by the writers on *TNG*'s tendency to rely on technobabble as a plot device.



In the episode's final scene, the Buck Bokai alien comments on how they've never encountered anything like the human imagination during their prior exploration of the Gamma Quadrant. This certainly held true as we met more races from the other side of the universe, in particular the Vorta, with their lack of any sense of aesthetics or artistry, as well as the over-serious Jem'Hadar and Founders. Unfortunately, as Shiko explains to Bokai, we learned next to nothing about his race, to which the alien tells him, "Maybe next year" - a phrase rich in irony for the loyal fans of baseball's more world franchises. Although Bokai does earn mention in a few subsequent *Trek* episodes (and, yes, the way the the

"What distinguishes this episode from earlier *Trek*, is its continuation of the franchise's trend, under Piller's direction, toward increased emphasis on character."

return of these alien characters has been a fruitful side quest for *Star Trek: Voyager* Series. However, one element of this episode would take on a special significance: the baseball that Bokai gives to Neelix thereafter became a near permanent fixture on Neelix's desk, and would become imbued with its own rich symbolism over the rest of the course of the series.

However, if one thing sets "If Wishes Were Horses" apart from the previous "Star Trek 45" episodes, it's that this is the first to have been produced in parallel with an episode of another *Star Trek* TV series. Whereas the franchise had previously endured year-long dry periods, two first series would be in production simultaneously for the next several years. For fans, this was the real imagined fantasy come true.

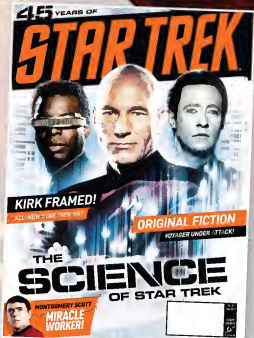
William Leisner

The series continues with "Profit and Loss" next week.

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CHILDREN OF THE STORM

By Kirsten Boyer



In the previous *Star Trek Voyager* novel, *Unworthy*, three of the *Voyager* Fleet's vessels, *Quinn*, *Plenck*, and *Demeter*, were tasked with learning more about an unusual species discovered by Captain Dax during the recent Borg invasion. Calling themselves the Children of the Storm, inhabiting vessels consisting of nothing more than an energy shell apparently powered by thought alone, and with no conventional weapons, the Children had managed to clear their space entirely of the Borg, leaving a debris ring a light year in diameter comprised of Borg wreckage as evidence of their success.

When their sister ships fail to rendezvous as scheduled, Captain Chakotay and Fleet Commander Afsarah Eden lead *Voyager* to investigate. As they begin to unravel the mystery, they are torn between hope in the abilities of their fellow captains, and fear that *Voyager* may have arrived too late to avert catastrophe. All too soon, they will learn the devastating price of trespassing upon the territory of the Children of the Storm...

STAR TREK VOYAGER



CHILDREN OF
THE STORM

KIRSTEN BEVER



STARDATE 58455.5

Chakotay's stomach tensed as Bridge Gwyn brought Voyager out of slipstream velocity. He honestly didn't know what he hoped most to find. It would have been overly optimistic to believe they'd simply arrive and see all three ships waiting there. Though much of his internal sense of order and peace had been restored in the last month, he knew he couldn't rely on the universe to make anything that easy for him.

Traveling through a slipstream corridor, it was impossible to engage long-range sensors, which at least would have given him a sense of what to expect. The biggest disadvantage of this marvelous technology, at least from a tactical perspective, was that you rendered normal space effectively blind.

In the event whatever had killed Quinlan, Plonck, and Denobler had occurred less far from the known territory of the Children of the Storm, Chakotay had ordered the ship to follow Alert in anticipation of their arrival. As the slipstream tunnel deepened, revealing calm open space, one part of Chakotay relaxed as the rest of him realized that the bad news was about to begin.

"Engage Lasren, engage long-range sensors," Eden ordered before Darkstar had the chance. As she technically outranked him, this was her prerogative, though he wondered if in her place he would have so quickly asserted his authority.

"Aye," Lasren replied.

"Lieutenant Kim?" Chakotay asked, knowing Harry would already be compiling a tactical report.

"There are no alien contacts present," Harry began. "Slight geometric variances suggest the presence of slipstream distortions."

"Other than ours?" Eden asked.

"Yes, ma'am," Harry replied. "The variances diminish over time, and the ones created by our arrival are distinctly higher than the traces I'm reading."

"So they made it this far?" Eden directed toward Chakotay.

"It would appear so."

"What kind of debris?" he asked, forcing his voice to remain calm. 'It's definitely of Federation origin,' Lasren replied with unmistakable regret."

Eden rose from her seat and moved to the upper ring of the bridge to stand beside Harry. Chakotay doubted she questioned his findings; rather, her passing anticipation needed a little release, but pacing openly before the bridge crew wasn't going to do much for anyone's nerves.

"According to their mission profile, they were to group here and then Quinlan and Plonck would move approximately two light-years from the debris ring surrounding the Children's system to lay in their investigations," Eden went on. "But Denobler was supposed to remain here for the duration of their stay in this sector."

"Captain?" Lasren said, his voice low.

"Yes?" Eden and Chakotay replied in unison.

"Serge," Lasren said immediately. "Until a few days ago, Eden had been the only captain on the bridge, and whatever he had found had clearly thrown him far enough off his pins to target to address Eden as Fleet Commander."

"It's all right, Ensign," Eden said evenly. "What is your report?"

"I'm picking up debris approximately two light-years from the debris ring."

Chakotay's heart sank, and a familiar heat began to rise to his face.

"What kind of debris?" He asked, forcing his voice to remain calm.

"It's definitely of Federation origin," Lasren replied with unmistakable regret.

"Can you be more specific?" Eden queried.

"From this distance, all I can confirm is its presence, but there isn't enough of it to account for all three ships, ma'am."

A heavy sigh caught on Chakotay's chest.

"Is there any sign of the Children of the Storm in the vicinity of the debris?"



After a moment Larson confirmed that there was not.

Eden looked at Chakotay, but it was clear her mind was already made up.

"I suggest we move closer to the debris at low warp," Chakotay said. He shared her burning curiosity, but it would avail them nothing if they attracted the attention of the probable destroyers of one of their ships en route. "If there was a battle at these coordinates," he continued, "it's possible there are still scouts monitoring the area for the arrival of reinforcements."

"Agreed," Eden said firmly, though the pain in her eyes indicated how much this cost her.

"Seven of Nine to the bridge."

Chakotay's heart rate increased slightly. Seven would have been monitoring their arrival from orbit and would have had a clearer picture of what they were facing than Larson, given the advanced capabilities of the tools at her disposal and the skill with which she wielded them.

"Go ahead," Chakotay replied.

"I have located a Federation distress buoy a hundred thousand kilometers from the debris I do not doubt Ensign Larson has already detected."

Chakotay smiled slightly. It was a comfort to have Seven back and performing near her peak. Of course, her report complicated his initial assessment.

"What's the vessel signature of the buoy?"

Eden asked.

"It's from Demeter," Seven replied.

"It can take the Delta Flyer to retrieve it and be back in seven hours," Tom offered.

Three weeks later, Chakotay wondered if seven hours would have made a difference. Dangerous as it might be to move that close to the wreckage, he was no longer content to waste another second.

"That won't be necessary, Commander," Eden replied, obviously on the same page. "George Gipsy,

"The warrior inside Chakotay demanded that whatever losses they had just sustained should not have been in vain."

plot an intercept course to the coordinates of the buoy at maximum warp as well as our return vector. I want us in and out of the area in less than three minutes. Lieutenant Kim, prepare to transport the buoy into our shuttlebay as soon as we're in range."

"Aye, Fleet Commander," T'Pol replied.

"I'd like to oversee the recovery from the shuttlebay," Harry added.

"Wake it up," Eden said with a nod, and Harry quickly exited the bridge as Tom rose to take his place at tactical.

Chakotay had spent the past eighteen hours mentally preparing himself for the worst. Now that those fears had been at least partially realized, he decided that eighteen years wouldn't have been enough. Though the fleet won't be so concerned, he felt that every member of it was part of him. And because they weren't serving on his ship, that didn't make them any less significant to him.

Depending upon the contents of the buoy, he would soon learn exactly how many of them had lost their lives and by whose hand. He would then try very hard not to take pleasure in seeing that those responsible were made to account for their actions. It wasn't revenge he was seeking. He already knew too well the bitterness of succumbing to wrath. But the warrior inside him demanded that whatever losses they had just sustained should not have been in vain.

As Eden returned to her seat beside him, her face was resolute. He took a moment to wonder how it was possible that she appeared to be taking this news better than he was.

Or maybe she's just better than I am at hiding her emotions.

He wouldn't say which idea disturbed him more. **A**



BOOKS

Reviews by John Freeman

Star Trek: Department of Temporal Investigations: Watching the Clock

by Christopher L. Bennett

Making sense of *Star Trek*'s convoluted time travel tales — complicated over the years by the introduction of mirror universes (in "Mirror, Mirror") and multiple dimensions ("Parallel"), and more recently by events in the latest movie — is no easy task. Even more challenging, however, must surely have been to sit down and write a novel that not only made sense of the very nature of the *Star Trek* universe, but didn't turn the story into a ridiculous mash of technobabble-filled nonsense.

I'm pleased to report that Bennett thankfully avoided all the potential pitfalls of writing such a time travel-inspired tale. While there are moments where his own careful research into the latest chronal theories helps drive this adventure forward, he always strives to ensure his explanations makes some kind of sense, even if, like some of the characters, they might give you a headache.

Watching the Clock not only documents many onscreen time travel stories from the point of view of the Department of Temporal Investigations; it also develops some great characters charged with ensuring the universe runs on its proper course while battling time warriors from the future or dealing with misused relics of ancient races.

Developing the characters of the DTI's Lucy and Dalmir (first seen in "Trials and Tribble-ations"), Bennett introduces a whole new cast of time agents, resolves the Temporal Cold War seen in *Star Trek: Enterprise* and offers some new ancient time travel technologies that might place reality in peril. All in all, an action-packed adventure with some great moments of humor. Recommended. (Although, in another universe, I still have a headache).

STAR TREK

DEPARTMENT OF
TEMPORAL INVESTIGATIONS

WATCHING
THE
CLOCK

CHRISTOPHER L. BENNETT

Star Trek: New Frontier: Blind Man's Bluff

by Peter David

Regular readers will know I've perhaps been a bit harsh about some of Peter David's more recent *Star Trek* work—but let's be better than here. That said, there seems little regard for ongoing continuity, past–present, there are still plenty of plot holes, and David seems to have scant regard for believable characterization when it comes to those he didn't create himself.

New *Trek* as if it's set in an alternate continuity to the other books, the story opens with Captain Mackenzie Calhoun up against the Ormigan, a mysterious alien race with a mixture of unpleasant aims. These modes approach echoes that of the Dominion, infiltrating the Federation's higher echelons by stealth and, unfortunately for Calhoun, they seem to have a powerful, if unwitting ally: the sentient computer entity Morgan (whose that's funny name: the U.S.S. *Enterprise*'s systems, which has decided Calhoun's continued existence poses a threat to its own).

Leading the *Enterprise* crew into abandoning Calhoun on *Denica*, much of this novel is a race against time as David's hero tries to escape capture and help his crew put an end to *Perma*, aided by Seven of Nine and the U.S.S. *Voyager*'s former doctor. (It's just a shame their characterization is poor).

While reliant on perhaps one too many coincidences and at least one jaw-dropping feat of physical prowess (could even Calhoun really leap from a hill top and into a hovering spaceship?), David has rinned in much of the humor that I felt underlay his characters in the past, helping make *Blind Man's Bluff* a better game than some past *New Frontier* stories.



Star Trek: The Next Generation Indistinguishable from Magic

by David A. McIntee

Expanding in part on the adventures of the Starfleet Corps of Engineers, McIntee's novel is set aboard the U.S.S. *Challenger*, initially captured by Klingonmen Scott, whose crew includes Geordi to Forge, Nog, Berman and Leah Brahms.

The tale itself feels almost as if a planned novella has been expanded into a full adventure. Featuring not one but two *Andromeda* stories, the first is the better of the pair, involving the recovery of the recently-discovered NR class vessel *Andromeda* and "galactic-stardust" 22nd Century time traveler Berlinghoff Rasmussen (who first appeared in *Forge* and company in "A Matter of Time"). The mission is disrupted by the arrival of the alien race *Freem*, as he and Rasmussen try to use the *Andromeda* for their own devices ends.

With matters resolved, it's not long before the *Challenger*'s crew are thrown, literally, into a desperate race to solve the reason for the *Andromeda*'s original disappearance. They must also discover what happened to Geordi's mother and the U.S.S. *Neve* along the way, simultaneously dealing with a Romulan threat and an awesome race from the past.

There's always a danger that with so many "guest stars" a story like this ends up disappointing fans of the characters featured. While McIntee handles *Forge* and Reginald Barclay well, for example, I have the sense that others might have been shortchanged. In and I found aspects of the story degenerated into the kind of technobabble nonsense that often ruins *Star Trek* for me, particularly the aspect that implies the novel's title. That said, there's quite a life-changing tale in this novel for one character, but I have no desire to reveal it here. An uneven tale. **A**



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